

The MUSICAL NEWS

ST. LOUIS, MO

November 1898.

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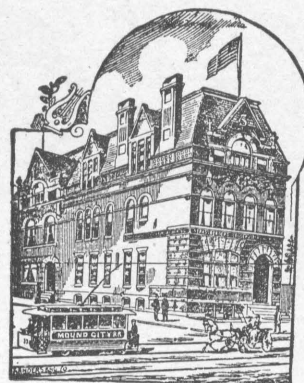
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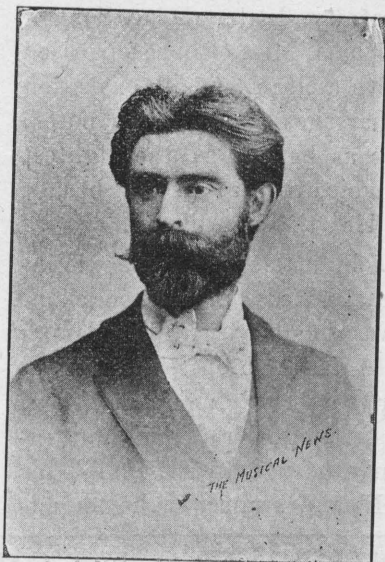
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ST. LOUIS, NOVEMBER, 1898.

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WALDEMAR MALMENE
MME. RUNGE-JANCKE, { Musical Editors.

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I understand that a great deal of black-mailing is done against the "Musical News" and its publisher. By this I wish to warn and remind the person or persons, whose aim is to run down and injure my business, that it is not only an act of baseness and cowardice on their part, but also a grave and criminal offense, for which I shall prosecute them to the full extent of the law.

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Miss Sarah Burleigh, contralto, has opened a studio of voice culture at 3033 Morgan Street; her superior ability to train the voice is founded on the thorough training she has had for fifteen years. The lady practically understands the Italian method and is prepared to give to her pupils the benefit of her years of study.

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The Union Musical Club of St. Louis gave its first artist recital at Memorial Hall on Nov. 12th. The artist were: Miss Jennie Osborn, dramatic mezzo-soprano; Mr. Victor Lichtenstein, violinist and Mr. Alfred Ernst, accompanist.

A large audience of women congregated to listen to the musical treat in store for them, and a treat it was in the real sense of the word. Miss Osborn is the possessor of one of the finest mezzo-soprano voices we ever heard; the tones, especially of the low and middle registers, are of an exquisite quality: rich, mellow, sweet and pure. Her method is correct, but for one fault and that is the breathing.

We do not think that her vocal method is to be blamed for this defect, but are prone to attribute its existence to her style of dress, which hinders Miss Osborn from using the only correct method of breathing—the diaphragmatic and castal. While Miss Osborn sings, a disagreeable noise strains the listener's ear; she breathes through the mouth instead of the nose—a habit which, in course of time, will bring great injury to her glorious voice and her throat. Her pronunciation of the French and German is very good, except for a few "es" and "is". The artiste exhibited decided talent for the dramatic style, but was also heard to great advantage in the lyric songs—Brahm's "Mainacht", "Griseldis", arranged by A. L., and "Somebody", by Schumann, were sung most delicately and gracefully. In the "Dance Song", by Mary Carmichael, Miss Osborn surprised her audience with a clean, smooth execution of the scale passages and staccato notes, using her voice as lightly as the lightest soprano. Her voice rose to its full beauty in "Unto Thy Heart", by Allitsen.

Mr. Victor Lichtenstein, the young violinist, scored a great success at this occasion. The audience was delighted with his playing and justly so. Mr. Lichtenstein, after an absence of four years, studying under Ysage, Caesar Thompson and Alfred Marchot, returned a few months ago to St. Louis, his native city. His appearance on the stage is

very modest and unassuming, which wins him the sympathy of his listeners from the very first, and which tells also that he is a true disciple of the Art Divine.

His bowing is correct and very graceful, his technique excellent. The tone is sweet and of unapproachable purity, but it needs to grow in breadth. The sympathy-breathing low notes remind us of Ysage's playing. One of the finest numbers on the program was Wilhelmy's "Parcival Paraphrase" played by Mr. Lichtenstein and Mr. Alfred Ernst on the piano.

W. J.

Notwithstanding the inclemency of the weather, there was an excellent attendance at the Fourteenth Street Theatre, Nov. 9th, to enjoy the Song-Sylcus "In a Persian Garden." Text from the celebrated Rubaiyat of Omar Khayyam, music by Liza Lehman, in which the following artists performed: Mrs. S. C. Ford, soprano; Mr. Mackenzie Gordon, tenor; Miss Marguerite Hall, contralto; Dr. Carl Dufft, bass; Miss Adella Prentiss, piano. The composition by the English composer is highly dramatic and had been given here before by the St. Louis Musical Club, under the direction of Mrs. Rohland, of Alton. The artists gave a very enjoyable reading of the composition and the thorough enjoyment of the audience was manifested by the frequent applause. The first part of the program was devoted to a miscellaneous selection in which the voices had greater scope to exhibit their individuality; all the numbers were well received, especially the Aria from Mignon, sung by Mr. Mackenzie Gordon. The rich Alto voice of Miss Marguerite Hall was heard in Schubert's Erlking, but the song is more suited to a male voice, as the composer intended it to be, nor was the accompaniment played with sufficient force by the lady.

A rare and not easily forgotten treat was the debut of Miss Edith Bausemer, which took place November 11th, and filled the Memorial Hall to overflowing, so that the standing room was at a premium. Miss Bausemer was not brought forward as a

GO TO : WILLYERD, PHOTOGRAPHER, : 1212 OLIVE STREET.

prodigy, but showed what talent, perseverance and hard work can accomplish. Although, only seventeen years old, she has attained a mastery over the violin and piano, of which few musician in St. Louis can boast in an equal degree of both instruments. Four selections attested Miss Bausemer's proficiency on the piano, showing excellent technical proficiency and careful study, but as a violinist she excelled unquestionably; her bowing is good, and the powerful tone which she produced in the Vieuxtemps "Fantasia Appassionata" aroused the audience's enthusiasm to a bright degree, which could not be appeased until an encore was given. The Bach Concerto for two violins, in which Mr. George Heerich, her teacher, took part, showed her taste for classical music; not less perfect was the Beethoven Quartet in *E*-flat, in which she sustained the first violin part. Mr. Carl Froehlich assisted as Cellist. Mr. George Heerich has been her only teacher, and it is due to his careful training in the course of seven years that she has attained such a high degree of proficiency; her mother, who is well-known as a most accomplished and artist-pianist, we believe, has been her principal teacher on the piano. Both teachers have every reason to feel proud of their work. Mrs. Bausemer delighted the audience with two selections by Nieman.

✓ The Spiering Quartet of Chicago, consisting of Theodore Spiering, 1st Violin; Otto Roehrborn, 2d Violin; Adolf Weidig, Viola; Herman Diestel, Cello, gladdened the hearts of our music-loving citizens, who enjoy Chamber Music, by announcing a second season, the first Concert of which was given Nov. 9th, at Memorial Hall. The stormy weather did not apparently deter many of the subscribers, as the hall was well filled, a substantial proof how high the reputation of the artists stood. The program consisted of a Quartet in *D*-major, by Mozart; a Sonata in *G*-major, by Grieg, for Violin and Piano, and Beethoven's Quartet, Op. 74. The heartiest applause greeted the artists at the conclusion of each number.

Mr. A. M. Rubelman gave a Piano Recital at Delmar ave. Baptist Church, Oct. 21st, assisted by Miss Longley of Little Rock, who is possessed of a glorious and highly cultivated voice; she sang "Once more" by Chaminade. Miss Gertrude Niggeman sang the Aria "I will extol Thee, o God," from Costa's *Eli*, which was deservedly applauded. Mr. Rubelman's solos were: Jubilee, Rubelman; Berceuse, Iljinski; Leliti, Liszt; Elsa's Dream, Wagner; Kamennoi Ostrow, Rubinstein, which gave evidence of good technical ability, and were well received by his friends who had assembled in large numbers,

STRASSBERGER CONSERVATORY.

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Professor C. Strassberger deserves great credit in providing intellectual entertainments for his pupils, consisting of a series of lectures on such subjects as shall directly benefit them. The first of these lectures was delivered October 31st, by Mr. W. Malmene, the subject being "The History of Music"; it was listened to by an attentive audience who applauded the lecturer heartily at the conclusion. At the special request of several pupils the lecture will be published in the "Musical News".

An interesting feature, in connection with the lecture, was the musical program provided for the occasion. Mrs. C. Strassberger sang a "Lullaby" by Godard, which was loudly applauded; the resonance of her voice and tasteful delivery deserve special mention. Weber's "Invitation to the Dance" was played by Miss Annie Geyer in a manner which elicited the heartiest applause. The young lady, a former graduate of the Strassberger Conservatory, and now a teacher, does great credit to the school.

Master H. Bauersachs astonished the audience with the performance of Wilhelm's Siciliana, a composition which taxes the player's technical abilities to a high degree. The excellent tone which he drew forth from the instrument, the good bowing and emotional style of playing, all these showed that the young Violinist is by nature endowed with talents which bespeak a great future for him.

CHORAL SYMPHONY SOCIETY.

The prospectus of the Society, giving details of the first five Concerts, shows the earnest work of the season. The first Concert is devoted to Mendelssohn's Hymn of Praise. The second Concert is entirely orchestral and will introduce the eminent Pianist Leopold Godowsky. For third Concert Miss Gertrude May Stein is engaged. Haendel's Messiah will be our Christmas offering. Among the Soloists are the two favorite singers Mrs. Katherine Fisk and Mr. H. Evan Williams. The renowned Chelist Leo Stern is engaged for the fifth Concert.

It is further announced that during the season the Orchestra will present the following Symphonies:

Symphony by Harry Rowe Shelly; Tschai-kowski, B-Minor, No 6, Pathetique; Mozart, Jupiter; Brahms, D, No. 2.

The Chorus will present in addition to the Choral works already named:

Olaf Trygvasson, by Grieg; Paradise and the Peri, by Schumann.

The Symphony by Shelly will be played from the manuscript copy which was placed with Mr. Ernst by the composer, for its ini-

tial performance. Other notable new compositions have been selected, some of which have just been heard in Germany for the first time.

It is intended to repeat the Second and Fifth Concerts, on the afternoon of the day following the regular performance. For these Afternoon Concerts a special admission charge will be made; details to be announced later.

The first concert of the Choral Symphony Society, at the auditorium of the High School, was looked forward to with particular interest; although the acoustics were not unfavorable, yet it cannot be denied that the crowded stage and the proximity of audience and performers, notably the orchestra, marred the enjoyment to a certain extent. It is a pity that St. Louis, which boasts of enterprise in many branches, should not possess a concert hall of comfortably seating 2,000 people; and it is likewise to be regretted that the patronage of the first class society should not be large enough to make it self sustaining and force the management to seek humbler quarters than formerly in order to keep the expenses within reasonable bounds. As regards the performance only words of praise can be given. Now that the orchestra is so near the audience, although not pleasant as far as brass instruments are concerned, the slightest defect would be easily noticed; however everything was so perfectly done that the most hypercritical person could not honestly find fault. It was a pleasure to notice the unanimity of tone, bowing and dynamic shading of the stringed instruments, which produced so charming an effect in the Adagio by Fuchs. The overture "Sakuntala" by Goldmark was admirably played and deservedly applauded. As soloists Miss Jennie Osborn and Mr. Frederick Carberry had been engaged; the lady's voice had already been favorably commented upon in the notice of the Union Musical Club and previous impressions were only strengthened. Mr. Carberry's tenor is of rather limited range and it seems already a strain for him to sing *F*-sharp. Mendelssohn's Hymn of Praise gave the chorus good opportunity to show its excellent quality; although not so large in numbers as formerly it has lost nothing from a musical standpoint. The precision, vigor and volume of tone with which the different numbers were sung, showed its musical strength and ability. Besides the soloists previously mentioned Mrs. Buckner assisted in the Hymn of Praise, although the part is not particularly prominent yet it proved the singer to be thoroughly reliable and possessed of an excellent quality. The musical success of the concert must of course be ascribed to the painstaking efforts of Mr. A. Ernst.

Mr. Waldemar Malmenes lecture on "History of Music" at the Strassberger Conservatory of Music took place Monday, Oct. 31st. The second lecture on "American and European Conservatories" takes place Nov. 28th.

Mrs. Woods, the representative of the Virgil method here in St. Louis, lectured most interestingly on the "Clavier" at the Conservatorium Saturday Nov. 19th.

The many friends and admirers of Mrs. Strong-Stevenson, while proud that she is to remain abroad as the headteacher of Virgil's School of Music in Berlin, will miss her very much in St. Louis.

Mr. Jenkins, the organist at Holy Communion, returned home from a three weeks trip south.

The Union Musical Club of St. Louis presents the following programme for the first half of the year: November 12th, "Artist's Recital", Miss Jennie Osborn of Chicago, dramatic soprano; November 26th, "Miscellaneous Programme"; December 10th, Solo Recital, Groups of Piano Solos; January 14th, "Song Recital", Vocal Solos; January 28th, "Artist's Recital"—Artists to be named; February 11th, "Shakespeare in Music".—Selections, illustrating *The Tempest*, *Midsummer Night's Dream*, *Hamlet*, etc.

The Rubinstein Club held its first annual meeting November 2nd at the residence of Miss Mabel Ross. The programme was an unusually fine one, and every number was charmingly rendered. Mr. Ottmar Moll opened the programme with a piano solo (a) Nocturne, B-flat, minor, Chopin (b) Guirlandes, Godard; Mrs. Deane Cooper followed with a vocal solo, *Ritournelle*, Chaminade; the cello solo was performed by Mr. Joseph Kern; a vocal solo "See" was sung by Miss Carolyn Schofield. A piano solo, "Ballade", A-flat, op. 47, was played by Miss Theresa Finn; "You" a vocal solo, was given by Miss Edna Bruns; violin solo, "Ballade and Polonnaise," Vieutemps, was played by Miss Marie Saussenthaler; Mrs. Chas. T. Clark sang two numbers, (a) "The Robin Sings in the Apple Tree", (b) "Thy Beaming Eyes," MacDowell. The last number on the programme was charmingly rendered, the solo "Troisième Eglogue," Raff, was played by the hostess, Miss Mabel Ross.

The last meeting of the Morning Etude was held at the home of Mrs. Wm. Saunders, 5562 Clemens avenue, on Friday, Nov. 11th, at 10 o'clock.

The new auditorium of the Y. M. C. A. was opened Tuesday evening, Nov. 8th,

with a charity concert. The programme was of a high order. The participants were Mesdames A. D. Chappelle, James Blair and G. C. Carrie; Messrs. Charles Kunkel, W. M. Porteous and Mr. G. C. Carrie, Master Gussie Bott and The Elk Quartett.

The magnificent ball room of the Columbia Club was the scene of a brilliant gathering on Monday evening, Oct. 31st, the occasion being a musicale and reception for the benefit of the poor. The musical programme, under the direction of Prof. A. I. Epstein, was a rare treat, and was thoroughly appreciated by the large and fashionable audience.

Mr. and Mrs. G. L. Edwards, of Kirkwood, entertained a large number of guests at the residence of Mrs. Evans, mother of Mrs. Edwards, Friday, October 14th, in honor of Miss Cecil of Memphis, Tenn., with a delightful recital given by Mr. and Mrs. George C. Carrie, of 3872 Washington Boulevard.

The program was as follows:

Miss NETTIE SCHEETZ, of Kirkwood.....	Accompanist.
"One Heart Divine".....	Roseweg.....Mr. CARRIE.
"The Silver Ring".....	Chaminado.....Mrs. CARRIE.
"Simple Aveu".....	Thomé.....
"Dreams".....	Tosti.....
"Mona".....	Adams.....Mr. CARRIE.
"Across the Dee".....	Coombs.....
"Serenata".....	Tosti.....Mrs. CARRIE.
"Sleep Little Baby of Mine".....	Dennée.....
"Amalia".....	Millard.....Mr. CARRIE.
"El Ranchero", Duett.....	Smith.....Mr. and Mrs. CARRIE.

The Virgil Practice, Clavier and Method.

LEILA WOODS.

The Virgil Clavier Method of Studying the piano has achieved an international reputation and to-day it is extensively used in the United States, Canada, England and in Berlin by many leading piano teachers who have recognized its merits and given it their hearty endorsement.

The Clavier system embodies the most advanced thought of the day in piano pedagogics, and at the same time presents certain new ideas, peculiar to itself, which are based on science and reason, and whose practical value in producing artistic playing has long since been proved. The Virgil Method differs essentially from other prevailing systems in its foundational work and in its recognition of the complex nature of piano study, providing, as it does, for the development of all the powers and faculties employed in piano playing—physical, intellectual and musical. It is far more than a mere system of technic. In the first place, it concerns itself with the physical condition of the student and teaches him how to develop strength and preserve vitality—it takes cognizance of his muscles and nerves and teaches him how to control them, for these are all matters vitally connected with effective piano playing. Another characteristic feature of the method is the

systematic training of the mental faculties and the high cultivation of the powers of attention, observation, concentration and memory. Finally, the musical sense is carefully fostered and developed from the first lesson in the study of rhythm and the training of the ear.

It will thus be seen that technic is but one department in this comprehensive system, but, as the limits of a short article forbid the discussion of all its features, a brief explanation of the place which the Clavier occupies in the method is all that can be attempted.

There are two sides to piano-playing—the mechanical and the musical side, and Mr. Virgil insists that these shall be entirely separated during the period of foundational training, though the study of each must begin at the same time and receive equal development. He reasons that the mind can do but one thing well at a time and that while acquiring right muscular and nervous conditions and correct movements, the mind can best concentrate itself upon this physical, mechanical work in the absence of tone. At the piano, the tone produced, distracts the mind and encourages inattention and inaccuracy, while in no way assisting the mind to obtain control of conditions or movements. The fact is, the piano as an instrument of practice is deficient in many respects—it is incapable of showing exactness of finger movements—the varieties of touch cannot be clearly or positively explained by it, and the amount of its key resistance cannot be lessened to accommodate weak muscles, thus too often producing muscular rigidity. The Clavier has been invented to do the things which the piano cannot do. The clicks of the Clavier, which are heard when a key is depressed or raised, demonstrate beyond the shadow of a doubt whether the student is maintaining proper muscular conditions and whether his playing movements are correct, thus insuring a finished and artistic execution at the piano. In practicing on the piano, a musical sense must be relied upon to correct the faults of execution. But unfortunately an acute, sensitive, musical ear is slowly developed, especially when it is listening day by day to tones improperly produced, to discordant, unmusical blunders and to the uneven, slovenly playing of the novice. Therefore the assumption that a musical sense will in time superinduce artistic execution seems hardly reasonable. The work of a Clavier pupil is guided by his intelligence not his ear. He knows exactly what he is doing and how well he is doing it and his playing, therefore, is intelligent instead of uncertain or imitative. Exact, intelligent playing does not mean

that it is mechanical. A complete command of tools and materials only aids the artist in realizing his conception and the Clavier pupil finds that his exact technical training only makes more possible a free, unrestrained expression of the music in his soul. The Clavier is by no means a mute keyboard. It responds to the attack of the fingers and defines rhythm just as the piano does, while it verifies touch and promotes a steady development of strength without danger of stiffening the muscles, as the piano cannot do. The piano, however, is used constantly for testing the accuracy and studying the effects of the work at the Clavier and in this way the ear is taught to be sensitive and discriminating. Indeed, it is an established fact that Clavier practice is beneficial to the student intellectually and musically as well as technically. Concentration becomes a fixed mental habit and when this great power is applied to the study of musical compositions, it enables the pupil to memorize more easily, to grasp more surely the content, form and harmonic structure of the music and to obtain a clearer insight into the composer's meaning, than when the appeal to his intelligence is made through the ear alone. When all mechanical difficulties have been overcome and correct touch, phrasing and shading acquired at the Clavier with the music memorized and worked up to proper tempo, the study of tonal effects and musical interpretation begins at the piano. The ear, unwearied by the previous practice, is now capable of listening critically to the tone quality and the musical feeling may seek and find the truest expression through the trained fingers.

On the Cultivation of Style in Pianoforte Playing.

E. R. KROEGER.

The great *virtuosi* have set such a pace in technical development, that students have been prone to consider *technique* the principal aim of pianoforte playing, and have bent their energies accordingly. In this way, true aims of art have suffered, and the "means" have been taken for the "end". The majority of young pianists have been inclined to play the most difficult pieces they could select, merely to display digital facility instead of those which they could render with less exaction and more beauty. This craving after extraordinary technical ability is carried to such an extreme that points of style, essential to correct interpretation, are abandoned entirely. The object seems to be to play as many notes within a given period of time as possible, rather than to play them with charm and color. Many pupils' recitals, and even musical club concerts, are anything but a pleasure to the listener on this account. Each performer seems to choose composi-

tions, which, under the best circumstances, are too difficult, but, when under the excitement of public performance, should never be attempted. The audience frequently breathes a sigh of relief, when he or she leaves the stage. Now, there should be a reaction against this craze for displaying *technique*. There are many beautiful compositions, written by the greatest masters, which are charming to any audience, and are not overwhelmingly difficult. In studying them, the pianist will have the opportunity for self-criticism in features of style. Phrasing, which is too frequently grievously sinned against, attention to dynamics and expression marks; gradations of accents; contrasts between *legato*, *portamento* and *staccato*; the proper observance of the use of the pedals. How much these are neglected in the study of difficult compositions! To be sure, a technical mastery of the notes of a piece should be an understood thing; but select for performance a composition within one's ability. After the *technique* is mastered, study minutely all the necessary features of style. When this is done, then add to this the innate musical feeling and individuality of touch of the player. A satisfactory artistic rendition will be the result.

Is Singing in our Public Schools Beneficial or Detrimental to the Health of our Children?

WILHELMINE RUNGE JANCKE.

I say most emphatically in "our" schools, as I do not think that there is another city in the United States where this branch of education is treaded with more indifference and neglect than right here in St. Louis.

In Chicago, Denver, Pueblo, and in good many other places, most excellent work has been done in that direction. Why not here? Do we not care? Do we not know any better? If we do not know—it is time for us to learn, if we do not care—well then, of course, let our children suffer physically and musically.

Most of us have children who go to school and who are made to sing; while singing is an excellent daily exercise if conducted by a teacher who knows her business, it becomes a serious injury to the health of the child under the present method. Our schoolteachers are expected to be efficient in all branches they teach—except in music. The majority of them do not understand anything about vocal music and a great many lack an ear for it, still they are expected to teach singing in their classes.

The knowledge of notes, signatures, intervals, etc., is a very important matter, but it will never teach a child to sing correctly.

The voice should be properly placed and correct breathing taught from the very beginning, which would not be hard to do if the teacher had her class in full control and knows how to sing herself.

The public knows that Mr. So. and So. or Miss So. and So. is in charge of the singing department of the public schools and that he or she visits the school once in two weeks; but it does not realize that the actual work, good or bad, is done by the classteachers and nobody seems to care to know if the art of singing (an art it is from the very first) is taught and properly understood by these teachers.

The strained condition of the neck of the child, the high color in the face, the hard unmusical tones, produced by the class, the poor breathing are all signs of a wrong method.

A child complaining of a sore throat is sent home and a physician consulted. How many of us know that a contracted and inflamed throat is often caused by the unnatural use of the voice? The doctor treats the throat—the trouble is temporarily removed—but it returns and in many cases becomes chronic if the child continues to sing in school and the voice is lost forever.

Young women who aspire to the position of a schoolteacher should be compelled to enter a class in vocal and ear training at the High School, and those only who pass a satisfactory examination may teach singing at a school. Hundreds of Graduates are now waiting to be "called out." Here is their opportunity: While waiting they should take up vocal music as a serious study and thus win the gratitude of suffering humanity.

AN OBJECT LESSON!

When piano virtuosi astonish their hearers by the marvellous dexterity of digital agility, tone-quality, unerring execution and remarkable memory enabling them to perform a program of the difficult classical pieces lasting two hours, we often wonder and take it for granted that none but prodigies can do these things. While talent is unquestionably a primary attribute, yet it is indomitable perseverance, hard labor and a strong constitution to endure the same which are the chief factors to success. Often misguided pupils believe that all that is necessary to succeed is to take lessons of these admired pianists, little thinking of the necessary labor; well they are soon undeceived. It is without doubt a great privilege and advantage to become the pupil of a virtuoso, but you will have to work as did the master if you want to be a worthy disciple. All who have heard Mr. George Buddeus must admit that the press notices, from the most critical musical papers in Europe, have only done justice to his wonderful technic by classing him among the

best pianists of Berlin and that his talents have by no means been exaggerated. Mr. Buddeus gives us, in this month's "Musical News" an insight to the means by which he has gained his mastery; a mere glance at the same must convince unprejudiced teachers that they contain much that is new to them. As the acrobat, who astonishes us with the agility of his body, the strength of his muscles and power of endurance, has only gained his skill by systematic gymnastic exercises so also let our teachers, and advanced pupils, if not too arrogant, pursue these finger gymnastics with the same diligence which Mr. Buddeus even now devotes to it namely *a few hours every day* and they will soon realize that hard work is the only road of supremacy in art. We will publish Mr. Buddeus' exercises in sheet form and shall be glad to see teachers introduce the same, feeling sure that the results will gratify both teacher and pupil.

Review of Last Month's Publications.

THE ROSE OF CURSCHMANN. This composition by one of the most popular song-writers cannot fail to be acceptable to teachers and singers; it is melodious throughout and within a compass that does not strain the voice. The accompaniment is not difficult, but it must be played with taste; the chords in the right hand must not overpower the legato and *obligato* passages of the left hand.

TARANTELLA by *G. A. Neubert*. The composer is known to our readers as the most esteemed teacher in Belleville, Ill; a short biographical sketch of whom appeared in last month's "Musical News." The Tarantella was especially written for us and will be found a good teaching piece well suited to pupils who have advanced to the third grade. There is good exercise for the right hand in the *D*-major section.

ZWIEGESPRAECH by *Paul Juan*. The German title of this composition implies a Dialogue or Duett which will be noticed between the upper (Soprano) and the lower part (Tenor), the motivo of which is found in the latter. It must be played moderately slow, strictly legato, carefully observing the fingering, and the chords in the right hand very *piano*; the proper use of the pedal is absolutely necessary. Compositions like this will improve the pupil's taste.

HUNTING SONG by *E. Ascher*. It is well adapted for teaching purposes; a light *staccato* touch, with loose wrist, must be used especially in the second section, in *B*-flat major. As the composition is not long, it should be learnt by heart and played in rapid tempo.

SINGING AND SINGERS.

By MME. MELBA (Translated).

PARIS. A perfect voice is an exception. Most voices are in need of greatest care and training. At the very beginning closest attention should be paid to the correct placing and the proper emission of the tone. Very few know what can be made out of a voice by conscientious practice and by using the right method.

One of the first requirements is a good teacher. Beware of one who professes to teach different branches of music. A vocal teacher needs be a specialist, he must thoroughly understand the physiology and hygiene of the voice-producing organs, must know all about voice-production, breathing and vocalisation, and be well versed in musical literature.

Of the pupil is expected perfect submission to the teacher, but should after some lessons a soreness or stiffness of the throat appear, I recommend a change of teacher at once, though he be the bearer of a famous name.

How long should a pupil practice? Never any longer than ten minutes at a time and this only three times a day during the first three months. Later on when the voice has become stronger, a little more time may be devoted to it. The high notes should always be sung softly. There must be something wrong with the method if the pupil is not able to sing the high tones piano. Be sure to blend the three registers.

Very often I have been asked how a singer should live? What he should eat? A singer should live like any other sensible being.

In a healthy body dwells a healthy voice.

Whoever aspires to become a public singer, should not stop at vocal instructions only; the knowledge of the theory of music — harmony and counterpoint — gives the singer a solid foundation and makes a musician out of him.

Singing of partsongs can be recommended only to the advanced pupil, it is of little use or benefit to the beginner as he will, out of lack of confidence in himself, lean too much against the other voice or voices.

(TO BE CONTINUED.)

The Music Drama of Richard Wagner.

It was a time when a larynx-acrobat represented art itself. Endless trills whose elegance would put to shame a nightingale; runs executed with such rapidity as if it were necessary to save oneself from a prosecuting evil spirit; cadences that were drawn into the next century, almost; pianissimi which were indicated by mere opening the lips, but were not sung; staccati, liable to cause toothache to a sensitive listener;

tunes, so high, that the executing prima-donna had to be carried down to the level ground by means of several ladders, tied one to the other, or melodies of such sweetness that the greater part of the audience fell into ecstasy; to such enchantments the public of those days was susceptible—and they handed down to posterity their singular taste and, it is said, even nowadays some traces of it can yet be found with conservative amateurs of music.

Thus an opera was constructed of a number of such pieces for virtuosi, as the aria, cantata, cavatina, canzone, of duets, terzets, quartets and other ensemble-pieces, of chori, that possess rather pompous forms than real musical value, of instrumental preludes, intermezzi, postludes, marches, dances, so called "infonie"—and finally of some recitativo — passages joining together these numbers;—these recitativo were originally not set in music by the manufacturer of operas, but were sung at the option of the director of the orchestra.

By these the singers avoided speaking; and the melody of the recitativo—if it be allowed to use the word melody—did in no way harmonize with the words of the text, lacking all dramatic expression, consisting merely of monotonous conventional phrases.

The composer considered only the compass of the voice and the technical abilities of the performers for whom he wrote, usually to order; it did not matter whether a singer was intellectually able to comprehend his role and to represent the character of the drama; the libretto was usually as insignificant as one could imagine. It did not demand any characteristic music — but it depended upon the caprices of the musician.

Composer and libretto-maker are, in those days, two different persons. The composer visits the librettist, after he has, for a complete opera, all necessary arias, ensemble-passages, chori, etc. ready on his desk—or, to save them kleptomaniac Beckmessers, in his desk. But the words are still lacking; in the beginning was the tone, not the word. Arrived at the poet's, the composer draws a long bill-of-fare out of his profound pocket.

He hands it to the versifex who inspects it with hungry eyes. There is need of four arias of joy, two of lamentation, two cavatins of madness, one of despair, one audacious, one pious, one conspirator-dagger-whetting chorus, four heartrending duos for lovers, a complete scene of murder, commencing with an octett in which the indispensable infatuated couple, the father of the maiden and the champion's mother, the adversary of the hero, the rival of the heroine, the hired murderer and the monk preparing him later for the gallows, express

their respective sentiments. The more the latter are in discord, the more the different voices are united in fairest harmony, from five to seven minutes before the mutual carnage and general disharmony ensues.

Thus the composer gives his librettoscribbler the necessary hints for the fabrication of a tragedy. That this tragedy wavers between the terrible and the involuntarily comical, is only partly the librettist's fault; he is subservient to the wants of his musical master.

Perhaps just as well the multiplication-table, the constitution of the United States, the Hebrew alphabet, or a recipe for a pudding, could be "done" into music and transplanted into an opera.

Each single number of the opera was complete by itself and scarcely without connection with the others, unless one might regard the sterile recitativo as the mortar loosely keeping these lyrical numbers together.

Thus we find in the opera in fact only a concert in costumes, in which the outer form of a drama is observed, while in fact the requirements of a real drama are not fulfilled, while poesy is disregarded as the humble servant of capricious music, of the composer's and singer's vanity.

The functions of the *personae dramatis*, are defined by the compass of their voices; who possesses a tenor voice, has to become a lover; the object of his feelings is Miss Soprano; both enjoy well preserved youth and frequently golden locks. The man however with the black mane and still blacker beard and audibly rolling eyes—he represents the villain; he must give vent to his rage in baritone or bass; his partner, the lady with similar whig and a phenomenal alto, shares his nefarious thoughts; but in the profoundest tomb-basso the graybeard utters his moralizing oracles.

(TO BE CONTINUED.)

ELEMENTARY HARMONY LESSONS No. 5.

By WALDEMAR MALMENE.

As a knowledge of triads (or chords) is essential and will facilitate the reading at sight considerably, especially when they occur in rapid arpeggio passages, therefore it is recommended that the pupil shall build the same upon each sound (degree) of the minor scale similar as was done in Lesson No. 3 with the major Scale, by adding the *third* and *fifth* to each.

It is of course understood that for the study of Harmony lessons we only use the *harmonic* minor scale. For the sake of illustration let us use the A minor Scale, the capital letters indicate the same and show the *fundamental* of each triad.

e	f	gsharp	a	b	c	d
c	d	e	f	gsharp	a	b
A	B	C	D	E	F	Gsharp

Do not tell the pupil whether these triads are major, minor, diminished or augmented, but let him analyze each separately somewhat in the following manner:

From A to c is a minor third and from A to e is a perfect (or major) fifth, therefore it forms a minor triad.

From B to d is a minor third and from B to f is a imperfect or diminished (minor) fifth, therefore it forms a diminished triad.

From C to e is a major third and from C to gsharp we find an interval of four whole steps, as this is half a step more than the so-called perfect fifths. We have a new name by which to designate this interval as an *augmented* fifth and the triad itself is called an *augmented triad*.

From D to f is a minor third and from D to a a perfect fifth, therefore it forms a minor triad.

From E to gsharp is a major third and from E to b a perfect fifth, hence it forms a major triad.

From F to a is a minor third and from F to c a perfect fifth, therefore it forms a major triad.

From Gsharp to b is a minor third and from Gsharp to d a diminished fifth, therefore it forms a diminished triad.

The next questions will be how many major, minor, diminished and augmented triads are found in every harmonic minor scale, and upon what degrees in the scales; these questions should elicit the following answers:

Two minor triads upon the first and fourth degree.

Two major triads upon the fifth and sixth degree.

Two diminished triads upon the second and seventh degree.

One augmented triad on the third degree of the scale.

With every new minor scale, which the pupils has learnt, similar questions must be asked: First ask the scholar to recite (not merely play) the harmonic minor scale ascending and descending as rapidly as possible; next let him build the triads upon each degree in the scale and lastly question him as regards the exact number of major, minor, diminished and augmented triads as before explained. It takes a great deal of practice before the pupil is thoroughly conversant with these matters.

Scholars who have advanced thus far should now be made acquainted with the names by which theorists distinguish the different degrees of the scale; they are as follows:

First degree.....	Tonic.
Second degree.....	Supertonic.
Third degree.....	Mediant.
Fourth degree.....	Subdominant.
Fifth.....	Dominant.
Sixth.....	Submediant.
Seventh degree..	Subtonic or leading tone.

(TO BE CONTINUED.)

CARRIE SCHILLINGER.

We take pleasure in presenting to our readers the photo of this young lady, daughter of Professor Fred S. Schillinger, one of our wellknown musicians and musical director of several German singing societies, and granddaughter of Charles S. Schillinger, who in former years was often heard in concerts as solo flutist. Although but sixteen years of age she has a voice of surprising compass, ranging from A below the staff to the high F, and of great purity and volume. Miss Schillinger sings such songs as "Merrily I roam," "Ecstasy," "Holy City," "For all



Eternity", also "Happy Days." In the latter composition she has the able assistance of her brother Charles W. Schillinger, who is an accomplished violin player. The young lady's voice has so far had no cultivation. She is a natural singer, but sings with so much taste that all who have heard her bespeak for her a bright future. Two years ago she was asked to take the principal part in the operetta "Geneve", which was given by the Liederkrantz Society for the children's Christmas entertainment. She is also often heard in concerts not only as a singer but also a pianist of considerable talent.

OTTMAR A. MOLL

was born in 1877, and began his musical education at the early age of seven; his first teacher was Miss Geraldini, now harpiste at the Theatre des Arts, Rouen, France. Mr. Geo. H. Hutchinson became his next instructor and as his pupil he appeared in a concert at Memorial Hall, at which he played Chopin's 3d Ballad.

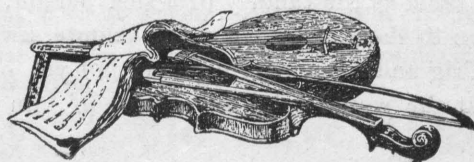
In 1890, Robert Goldbeck, the eminent teacher and pianiste, came to this city. Mr. Hutchinson advised young Moll to study with him. He stayed with Mr. Goldbeck for four years, following him to Chicago in 1893, when he appeared in one of the recitals given by Mr. Goldbeck at Kimball Hall.

The New York Musical Courier and the Chicago Telegraph speak in highest terms of Mr. Moll's technique and training.

Returning to St. Louis he became a pupil of Mr. Alfred Ernst and again appeared before the public as soloist at one of the Sunday Afternoon Symphony Concerts, at Exposition Hall, playing Mendelsohn's G-minor Concerto.

The St. Louis Star gives him a most flattering notice.

Mr. E. R. Kroeger is his teacher in Harmony and Counterpoint.



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FRANZ LISZT.

IV.

The loss of the father, the possibility of which had never entered Franz's mind, had a great effect upon him. When the strength of his youth had overcome the grief of his heart he fully realized his altered position, and above all things his duties toward his mother. He wrote to her that he intended to settle in Paris as a pianoforte teacher, where he wished her to come, and that he would endeavor to be a dutiful son, and that she should be free from all care. The mother was not long in accepting the son's invitation. A few months later mother and son, who had been separated for three years, were again together in a small dwelling in the Rue Montholon.

The mother undertook the care of the house. The young teacher devoted himself diligently to his new vocation, having had the satisfaction of handing over to his mother the not inconsiderable savings of Adam Liszt, the result of his own artistic activity, with the remark that this was her own property, of which not even the interest was to be touched for their joint wants.

The great patronage which the young artist had enjoyed from the most distinguished families soon procured him many pupils. Notwithstanding his youth the utmost confidence was placed in him; only the Prioress of St. Denis, to whom he had been strongly recommended, would not confide her young ladies to the seventeen-year-old teacher.

D'Ortigue, a critic, expressed himself as follows concerning Liszt's playing at that time: "His manner was very impetuous, but as the stream of deep inspiration rushed along the flash of genius was seen from time to time; some of these divine sparks which he emits at this time (1834) so prodigally—golden stars, as we might say—which arise from a large conflagration, glitter around us. As long as he was subjected to the demands of teachers, to the caprice of the public and to the authority of his father, his own imaginative power was only occasionally and partly shown in his own fantasias; sometimes a too extravagant digression, and at others a too slavish adherence to prescribed rules, caused him to make errors; in fact he was not then himself, yet everything was but the foreboding of future greatness.

What a beautiful spring time was created, by first love, in the heart of the eighteen-year-old youth; but alas! how soon was it followed by the bitter suffering of disappointment! Among his first pupils was the young Countess Caroline de St. Crig, whose father held the office of Minister of the Interior. Caroline, the image of her excellent mother, was just budding into womanhood of angelic beauty and lily-like purity. The mother, who was present when the lessons were given, recognized the spiritual relationship of the two young hearts for whom music was a language, speaking with angels' tongue, revealing the gospel of a first and holy love. She watched the growing affection without daring to disturb it. Suffering from consumption, she anticipated the moment of separation from her beloved child, whom to see happy was the dearest wish of her heart. She discussed the matter with her husband, and kept nothing from him of what was going on in Caroline's heart. The two young people seemed to be born for each other in her estimation, and, dying, she prayed, "If she loves him let them be happy." The Count had heard her words, but he considered them as the fantasy of a sick person, and paid no especial attention to them, even when the Countess was dead. A Countess of St. Crig and a pianoforte-player not yet out of his teens! The idea that she would take any notice of him seemed to the father absurd!

Thus, after the first few weeks of mourning had passed, the

music lessons were resumed. Oftener and less disturbed were now the meetings of the two young people. Not only did they pursue their musical studies diligently together, but the time was also passed in reading and the exchange of opinions on what they had read. Caroline was an ardent admirer of literature, while Liszt's reading till then had been confined to religious books. A new world opened itself to the young musician. He devoured poetic works and waited impatiently for the moment when he could discuss with her what he had read. Oftentimes both remained the whole afternoon and till late at night together, for hours passed like minutes. Once, unmindful of the fleeting time, when Liszt wanted to leave the house he found the doors already locked. He was forced to wake up the porter, but in his happiness and innocence he forgot to buy his discretion and good-will by means of a five-franc piece. The next morning the porter reported to the Count that the music teacher of the young Countess had prolonged his music lessons till almost midnight. Now the Count began to think of the words of his wife, and although he did not wish to look upon the matter in a very serious light, yet he thought it prudent to make an end of it. When Liszt called again he was brought by the servant to the Count's room. He received him in his usual friendly manner, and explained to him quietly that the too intimate intercourse between Monsieur Liszt and the young Countess might be wrongly interpreted by the world and cause disagreeable reflections to be cast upon her. For these reasons he thought it best that the music lessons should for the present be discontinued. Only now Franz began to feel how much he loved Caroline, and that separation from her meant untold misery. The shock was terrible to him, and only his pride sustained him. With silent courtesy he withdrew, and saw Caroline for the last time. The farewell taken at that time was mingled with many a tear.

Great was the pain of separation to the two youthful hearts. Caroline was prostrated by a violent fever, and though her life was despaired of, yet her youth conquered the malady; when her health was restored she resolved to withdraw to the quietude of the cloisters. Her father, however, refused his consent, and urged her to marry the rich land proprietor D'Artigon, whose immense possessions were situated in the neighborhood of Pau. A long time the poor girl refused, but filial obedience finally induced her to contract the marriage, which for the rest of her life was a source of regret and repentance.

Franz could not forget her, and he believed that religion alone could give him consolation. And as the father had at one time some difficulty in dissuading him from this purpose of dedicating his life to the priesthood, so also the mother experienced the same difficulty now. In order to satisfy his inclination in some measure, he decided to become a composer of church music alone, and as this, so far as he had become acquainted with it, did not correspond to the fervency of his feelings, he dreamed of his own style of sacred music, to whose creation he intended to dedicate his whole life.

At this time he made the acquaintance of Christian Urban, a virtuoso on the viola d'amour, an instrument whose long sustained chords and soft melancholy *timbre* incited more than any other to mysterious and romantic dreams. Urban, himself a mystic and religious fanatic, reveled in the enchanting sounds of his instrument, which he considered a language of spirits whispering to him mysterious revelations. Although a member of the orchestra of the Grand Opera, yet he had never seen a ballet; his eyes were always steadily fixed upon his music desk while playing the seductive sounds to which the voluptuous ballet dancers made their graceful movements.

(TO BE CONTINUED.)

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